

MUSEUM NEWS

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MUSEUM NEWS



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THE TOLEDO MUSEUM OF ART

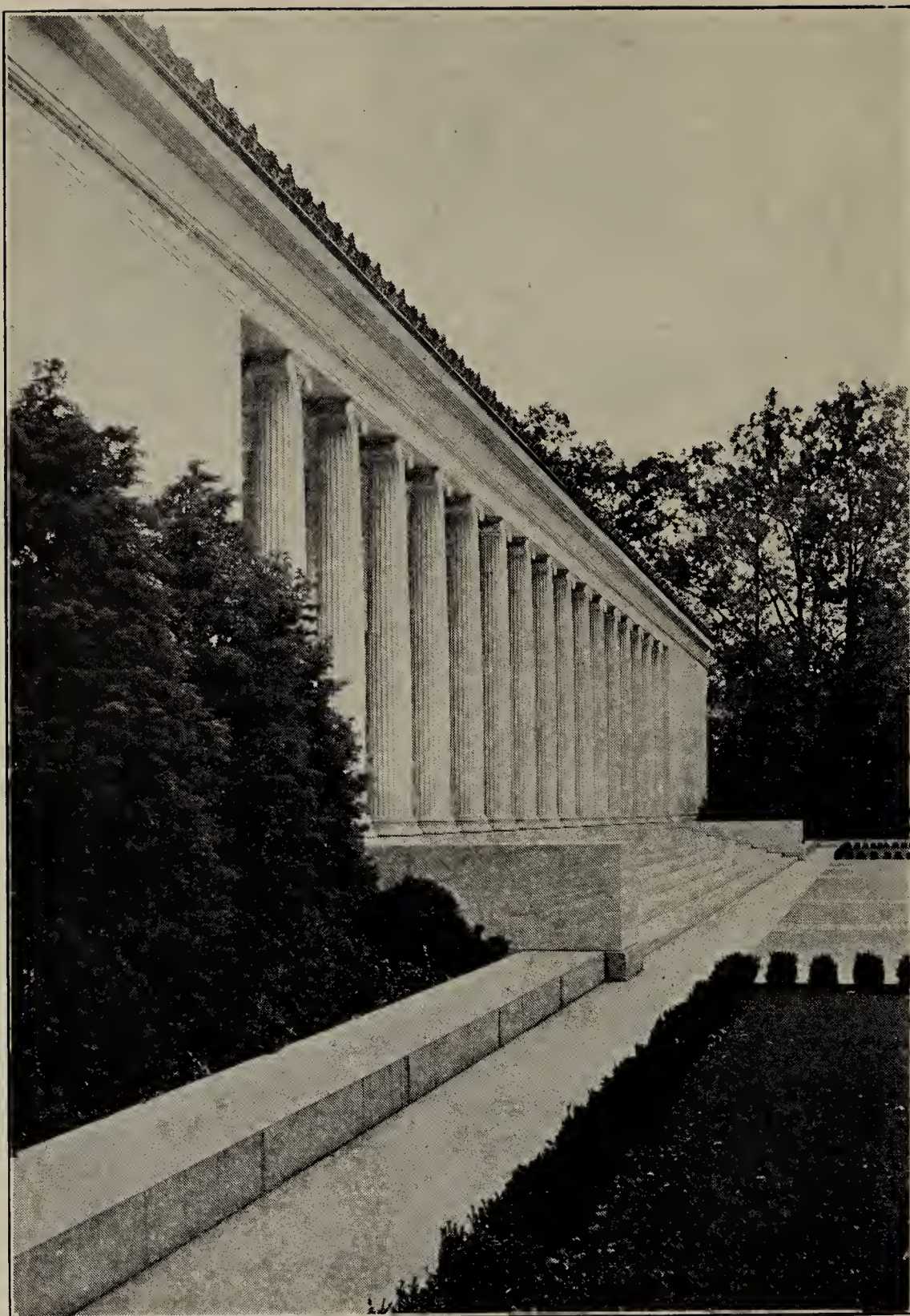
A BRIEF HISTORY

And Description of the Museum and Its Surroundings.

The first meeting at which steps were taken towards the organizing of the Toledo Museum of Art was held on the evening of April 10, 1901. A committee consisting of Barton Smith, Edward D. Libbey, Edmund H. Osthaus, David L. Stine, Charles S. Ashley, Robinson Locke and Almon C. Whiting was appointed to formulate a plan of procedure. The members of this committee became the incorporators, the museum being incorporated April 18, 1901. On May 9 of the same year, an enthusiastic public meeting was held in Currier Hall at which time all those present, 130 ladies and gentlemen, signed the articles of incorporation. Edward D. Libbey was elected President, Robinson Locke Vice-President, I. E. Knisely Treasurer and Almon C. Whiting was made Secretary and Director. Temporary quarters were secured in the Gardner building where the first exhibition was held, opening December 2nd, 1901. Shortly after this the residence at the corner of Madison avenue and 13th street was rented and the upper floors were reconstructed to provide for three exhibition galleries. This, the first permanent home of the museum,

was opened to the public with a local loan exhibition on January 19, 1903. In November of the same year the present Director, Geo. W. Stevens succeeded Mr. Whiting. Steps were taken to popularize the museum by interesting all classes of citizens and by inaugurating clubs, classes, talks and lectures. The museum rapidly became a center of activity and its work went forward at such an increasing pace that soon the need of a new building was most apparent. President Libbey agreed to give \$50,000 if a like sum could be raised by a popular subscription. The money was quickly contributed. Subsequent campaigns were conducted quietly and enough funds were secured to erect the present magnificent building and open it free from debt. President Libbey contributed one half the total cost. Over fourteen hundred members will provide for its support.

The building is located in the heart of the city in Scott place at the junction of Monroe street and Scottwood avenue. It stands on the site of the old homestead of Mrs. Libbey's family, and the grounds embowered in great forest oaks were the gift of President and Mrs. Libbey. The building was designed by Green & Wicks of Buffalo and Harry W. Wachter of Toledo, and their genius has created a building proclaimed by all who have seen it to be one



THE MUSEUM FROM THE TERRACE

of the finest of its kind in the world. The museum is of white marble with a frontage of two hundred feet, the style being Greek Ionic of the Periclean period. The main floor contains a sculpture court, twelve large exhibition galleries, free art reference library, the business offices and a beautiful hemicycle. The ground floor, which is hidden from the front by the terrace, contains eight large exhibition, school, club and class rooms and spacious apartments for receiving, packing and storing. The sculpture court of Indiana limestone, flanked by graceful monolithic columns forms an impressive entrance hall, and the galleries leading from it are spacious, beautiful in proportion and perfectly lighted both by day and night. The building is approached by a magnificent terrace three hundred feet wide and is gradually ascended by marble steps. Before the building lies a great pool reflecting its graceful columns. The terrace and grounds are beautifully laid out and enhanced by flowers, trees and shrubs disposed so as to give the best possible setting to the beautiful building of gleaming white marble. Toledo can well be proud of its museum which is one of the most beautiful in the world.

ROBINSON LOCKE'S GIFT.

Mr. Robinson Locke, who during the past eight years has enriched the reference library of the museum with many valuable gifts of books, has added the following beautiful and important volumes to the library:

Art Journals, 1849 to 1877, thirty-nine volumes.

Turner and Ruskin by Frederick Wedmore.

Raphael by H. Knackfuss.

Life of Leonard da Vinci by Lewis Einstein.

Holbein by Knackfuss.

Rubens by Emile Michel, two volumes.

A Rubens Portfolio.

Old Dutch and Flemish Masters by Timothy Cole.

Keramic Art of Japan by Audsley-Bowes. Japanese Pottery by Bowes.

The Pictorial Arts of Japan by William Anderson, four volumes.

Oriental Ceramic Art, collection of W. T. Walters, ten volumes.

Lithography and Lithographers by I. & E. R. Pennell.

Sir Henry Raeburn by Sir W. Armstrong.



ENTRANCE HALL AND SCULPTURE COURT

DEDICATORY EXERCISES.

And Testimonials To President Libbey and the Directors.

The new Toledo Museum of Art was dedicated on January 17, 1912. Officials were present from all the leading museums and art societies of the country together with many well known artists and connoisseurs. It was the general verdict that the entertainment the ceremonies, the building, grounds and exhibits were absolute perfection. The statement by President Hutchinson of the Chicago Art Institute, that Toledo had uttered the last word in art, seemed to be the general consensus of opinion.

The dedicatory exercises took place in the hemicycle at 2:30 o'clock in the presence of the trustees and the out-of-town guests. The exercises were opened with the anthem "Sing to the Lord" by Haydn, beautifully rendered by the Trinity Choir under the direction of Mr. Herbert F. Sprague. The invocation, an exquisite gem of word-painting, was delivered by the Right Reverend Joseph Schrembs, D. D., Bishop of Toledo. Mr. Charles S. Ashley, Secretary of the Building Committee, in an address, formally turned the building over to the trustees. In response the address of acceptance and dedication was made by President Edward D. Libbey. An anthem, Hadley's "Jubilate Deo" was then rendered by the Trinity Choir. The inaugural address was delivered by Mr. Charles L. Hutchinson, President of the Art Institute of Chicago. The benediction pronounced by the Right Reverend William Andrew

Leonard, D. D., Bishop of the Diocese of Ohio, closed the impressive exercises. A complete record of these exercises will be printed in book form, a copy of which will be sent to each member.

On the evening of January 17, the inaugural exhibition was opened with imposing ceremonies in the presence of the members and their families. Addresses were made by the Honorable Brand Whitlock, Mayor of Toledo, by the Reverend Frank W. Gunsaulus, D. D., President of the Armour Institute of Technology, Chicago, and by President Libbey. During the evening a splendid musical program was rendered in the hemicycle by the Toledo Symphony Orchestra under the direction of Mr. Arthur W. Korthauer.

Two unexpected events not down on the official program, occurred during the evening's ceremonies; the first was the presentation to President Edward D. Libbey, of the gift of the people, a beautiful golden casket containing the key of the city, accompanied by a testimonial bearing the signature of nearly 50,000 citizens and an engrossed copy of the resolution by the city council tendering to Mr. Libbey the freedom of the city. The testimonial to President Libbey, which was signed by the children of the schools and all classes of citizens is prefaced as follows:

Edward Drummond Libbey, receive from our hands and hearts this free and joyous acknowledgment of an inextinguishable debt.

Rejoice in the surety that your endeavors have not been in vain—that having sown Love, you have also reaped it a thousand-fold.



THE SCULPTURE COURT

Rejoice, especially that beneath its marbled majesty, we discern the deep and true significance of that which you have wrought as an abiding place of Beauty.

In its exquisite symmetry of form, we trace the spiritual strivings of your higher nature—seeking to express and communicate itself in love and services to mankind.

Rejoice again, therefore, that we consecrate and sanctify your gift by crowning it with that Love which was its chief incentive; and which alone was lacking for its full fruition.

The other unannounced event was the presentation to Director and Mrs. George W. Stevens, of a beautiful silver service, the gift of the trustees of the museum. The greeting accompanying the gift was on parchment and was as follows:

Greeting to George W. Stevens and Nina Spalding Stevens:

"That man shall surely please the Master more,

Who joys outright in his right earthly store;

Who drains a brimming measure of Life's Sweet—

And dowers Me with what aboundeth o'er."

Your measure of Life's Sweet is so full and round; your friendly dower so richly abundant, we would speak a word of appreciation, though it be lame and halting, as words must be when the heart feels more than the tongue can tell.

As directors of the Toledo Museum of Art, you have led us along high and pleasant paths; through your clear vision we have seen romance in the purple twilight, mystery in the lowering clouds. You have brushed away the cobwebs and have shown

us beauty in the common things about us. You have opened our ears to noble melodies and have fixed in our hearts a belief that whatsoever things are lovely and whatsoever things are true may be interwoven into our daily existence. You have shown us the potency of a spirit attuned to the simple and sincere. You have impressed us with the truth that those who build of marble and granite and stone and wood, build well, but those who build to satisfy the soul, build better. You have performed a high service in that you have pointed the way along the illimitable road of the ideal.

And because you have nobly aspired and greatly achieved we bring you our appreciation and congratulation. Because you have done big things in the face of perplexities that jostle and fray, and have been undismayed and unafraid, we greet you as royal hearts.

And this is only to say: We love you. Dedication Day, the seventeenth of January, nineteen twelve.

On Thursday evening, January 18, the members again gathered at the museum to listen to the memorial address on Josef Israels delivered by the Reverend Frank W. Gunsaulus, D. D., President of the Armour Institute of Technology of Chicago. A splendid program was rendered by the Eurydice Club conducted by Mrs. Helen Beach Jones, Mrs. Otto Sand acting as accompanist. Mrs. Albro Blodgett sang two groups of songs during the evening, and as the last note fell upon the ears and hearts of those assembled, it seemed as though a beautiful bud had burst its petals and opened wide to disclose its beauty, as the



WEST END OF SCULPTURE COURT

museum itself at that moment flowered into perfect existence.

Thus briefly outlined, were the ceremonies attending the dedication of the building. A full record has been prepared for the members in book form, of which mention is made elsewhere in these columns.

A CATALOGUE DE LUXE

Members have already received notices by postal that they are entitled to one of the beautifully bound and illustrated copies of the Josef Israels' memorial address delivered by Reverend Frank W. Gunsaulus, D. D., at the museum on the evening of January 18. Members who have not already received copies can obtain them by applying at the museum office.

Booklets containing in full the addresses delivered at the dedicatory exercises in the afternoon of Wednesday, January 17, will be mailed to each member as soon as they come from the press.

The museum has issued, in addition to the ordinary catalogue of the inaugural exhibition, a beautiful Catalogue De Luxe, much larger in size, handsomely bound and profusely illustrated with 150 splendid reproductions of the paintings and art objects in the exhibition. This catalogue De Luxe will also contain the full text of the memorial address delivered by Dr. Gunsaulus. It will be a beautiful souvenir of the opening. A limited number will be presented to the museums of Europe and America and the remaining will be sold at \$5.00 a volume. Those desiring copies may place their orders by phone or letter.

ELLIOTT DAINGERFIELD.

The Eminent National Academician Writes Concerning the Opening.

The following letter from Elliott Daingerfield expresses well the consensus of the opinions of our visitors at the opening:

"I have been greatly moved to write of my admiration for the new Toledo Museum of Art, but feared the enthusiasm of the occasion, when the hospitality of Toledo was so generously given to the visiting guests, might lead me into too great warmth of expression.

I find, however, that after two weeks, my judgment confirms my enthusiasm.

I have never seen pictures so perfectly displayed, nor have I ever known the true qualities of works of art to be so certainly brought out.

There is a reserve in the color of the wall hangings, a broad diffusion of the lighting, and a planning of space which gives to each work a most subtle support. So far as I am aware, American paintings never looked so well, and I should say, unreservedly, that the exhibit of American Art in Toledo is of a standard so high that the country at large should be proud of it.

The museum itself is a work of art and I could not say this if it had not the great qualities of fitness for its purpose, dignity of effect, balance and harmony of design with that great quality of refinement which is ever present in a true work of art.

I believe that you are destined to influence for higher good, greater nobility, the art of our country.



MUSEUM NEWS

Toledo Museum of Art

EDWARD D. LIBBEY.....*President*
 WM. HARDEE.....*First Vice-President*
 ARTHUR J. SECOR.....*Second Vice-President*
 ISAAC E. KNISELY.....*Treasurer*
 C. A. SCHMETTAU.....*Secretary*

EDITED BY GEO. W. STEVENS.
 Director of the Toledo Museum of Art.

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No. 19 MARCH 1912

EDITORIAL.

The dream of those who have presided over the fortunes of the Toledo Museum of Art has been finally realized. There has been a great outpouring of appreciation and thanksgiving. However, there must here be set down on record the undying gratitude of the members and officers of the museum to President and Mrs. Edward Drummond Libbey who more than all others have contributed in greatest measure towards the fulfillment of these dreamings. They have been unselfish with their time, lavish with their support, constant with their encouragement, and their leadership in this glorious enterprise has been and always will be an inspiration to those members and officers who deem it a privilege to be associated with them in this great undertaking.

The Toledo Museum of Art was formally opened on Wednesday, January seventeen. It was an event of world wide importance. On all sides it has been proclaimed "The last word in art." Art buildings have cost more but none are more beautiful, some are larger but none are more perfect, a greater number of art objects have been brought together but the standard set by the inaugural exhibition has never been excelled.,

Best of all the Museum opens its doors free from debt and in a fair way to be maintained entirely by the annual subscriptions of our citizens without municipal aid. Backed by the generosity of Presi-

dent E. D. Libbey, thousands of men, women and children contributed to its creation. It is unique—it is a museum of the people, hundreds pay annual dues, thousands cheerfully pay admission that other tens of thousands who perhaps are not able to pay may receive its benefits free of cost.

Many people from other cities came to the opening of the Toledo Museum of Art. We thought there would be a drop in the attendance of out of town visitors following the inaugural ceremonies. On the contrary, the number of strangers increased daily. During the week of January 22, visitors came from eighty cities—not only one from each city but in most cases ten to twelve and also by hundreds.

The number increased during the following week with four hundred from Ann Arbor, one hundred and fifty from Oberlin, forty from Monroe, twelve from Chicago, sixty from Detroit, forty from Metamora, seven from Hamilton, Ontario, fifty from Columbus and many others singly or in groups.

Delegations and committees arrive daily from cities interested in museum projects for the purpose of investigating our building and methods. The mails are full of requests for information, and photographs. Thousands of illustrated articles have been printed in the papers in every far corner of the country and they are still rolling in with every mail. Atlanta, Georgia, is sending out 3,000 photographs of the Toledo Museum to arouse interest in a local movement. At no time in its history has Toledo been so generously and so favorably advertised.

We spent thousands during the military tournament to let the world know we were alive and something like twenty thousand dollars during the Wamba Carnival in posters and newspapers for the same purpose. These were ads pure and simple and were well enough notwithstanding the great cost. The stories they told however were trivial. The publicity following the opening of the Museum was tremendous, it was free, it was a great news item of national importance, it crept into the editorial columns, it was laudatory, Toledo was commended, praised, envied and the city at once became the mecca of thousands of pilgrims and inquiries. It is as good as numberless conventions and its drawing power will not die in a day or a week but will be constant. It is here for all the time, one of the sights of the city, constantly benefiting our own people and

attracting strangers from every part of the country. As an advertisement it is our greatest achievement, a no inconsiderable source of revenue to our railroads, electric lines, cabs, restaurants, hotels and merchants, it is the cap sheaf of our splendid educational system. It places Toledo at one bound in the foremost ranks of progressive American cities as one of the leading Art Centers of the World.

Our membership has been greatly increased during the past three months. This enlarged membership is most necessary to meet the demands of the new building, the maintenance of which requires more help, more light, more heat, larger and more expensive exhibitions, a greater outlay for the upkeep of the building and grounds and increased expenses in every direction. Our old membership with the greatest economy barely supported our first small building. Our membership must be still larger to meet the present and future demands. Each member can help by securing another member. Drop us a line or phone and we will send you membership application blanks. Hand them to your friends. If you think of anyone who ought to be a member, let us know and we will go after them. A little help here and there counts up amazingly in the aggregate. You are helping grandly—but help just a little more and let us all together achieve great results. The Director and officers would like to forget finances for a while and bend all their energies towards the full development of the aesthetic side of our institution.

TRUSTEES AND COMMITTEES.

In accordance with the change in our code of regulations, the annual meetings of the museum will hereafter be held in January instead of May.

At the recent January meeting, the following trustees for three years were elected: E. D. Libbey, F. L. Geddes, Carl B. Spitzer, Charles A. Schmettau, Brand Whitlock, John N. Willys, and Irving E. Macomber.

The Executive Committee will consist of E. D. Libbey, I. E. Knisely, Charles A. Schmettau, Carl B. Spitzer and Irving E. Macomber.

President Libbey appointed the following committees: Art, E. D. Libbey, George W. Stevens and A. J. Secor; Finance, I. E. Knisely, J. N. Willys, Clarence Brown and Wm. Hardee; Grounds, Carl B. Schmettau, J. D. Robinson, C. A. Stacey and Charles S. Ashley; Membership, Carl B. Spitzer, Alvin B. Tillinghast, I. E. Knisely and W. A. Gosline, Jr.; Library, Irving E. Macomber, Robinson Locke, Irving Squire and Brand Whitlock.

MUSEUM NOTES.

Mr. Max O. Beyer has presented the museum with four volumes on the museums of Saxony.

Mr. William H. Bork has presented the museum library with two volumes entitled The Gallery of Art.

Judge Isaac Pugsley has presented the museum library with a complete set of the American Encyclopedia.

A comprehensive exhibition of the works of American illustrators will be shown at the museum during April.

Mr. Arthur J. Secor has presented the museum with a History of Art in eight volumes by Haldane McFall.

An important April exhibition will be a collection of bronzes by the eminent sculptor, Prince Paul Troubetzkoy.

Reverend J. P. Wachowski has presented the museum library with a splendid volume on Polish art, profusely illustrated in color.

Reverend George Gunnell has presented the museum library with a splendid work on the Ceramic art of Great Britain by Jewett.

Mr. C. W. Kraushaar of New York has presented the museum with a very excellent painting entitled Moonlight, Tetuan, Morocco, by the English artist John Lavery.

The painting entitled Lower Broadway by Jonas Lie was one of the most interesting pictures in the inaugural exhibition. During April one gallery will be devoted to a collection of the works of Mr. Lie.

President E. D. Libbey has presented the museum with a large and important canvas by the eminent Dutch painter, Evart Pieters, entitled In the Month of May, which will be shown for the first time in the March opening.

The annual exhibition of American water colors will be held at the museum during April. One hundred and thirty-seven paintings will be shown by the members of the American Water Color Society and the New York Water Color Club.

The bronze entitled Primitive Man in the inaugural exhibition was purchased by Mrs. Edward D. Libbey and has been installed in the Maurice A. Scott gallery in the museum. It was one of the most admired of the exhibits in the Sculpture Court.

Alexis J. Fournier made a pilgrimage to the village of Barbizon on the edge of the Forest of Fontainebleau, where he painted a delightful set of canvasses picturing the homes and haunts of the Barbizon painters. This collection will be one of the attractions at the museum during May.



THE CERAMIC GALLERY

OUR CERAMIC GALLERY.

A Beautiful and Important Collection Presented by Mrs. E. D. Libbey.

One of the favorite galleries during the inaugural exhibition was that containing the collection of ceramics. The best part of it all is that this beautiful gallery is to remain with us always as the collection is a gift to the museum from Mrs. Edward D. Libbey.

The collection is most comprehensive, including a fine example of the master work of Luca della Robbia, a beautiful group of Rhodian ware as well as Persian fayence, Hispano-Moresque plateaux, a fine group of Capo-di-Monte and other potteries of Italy, France and Austria. Forty examples of rare Delft, Dutch pewter, scores and scores of examples of the work of the potters of Staffordshire, commencing with Enoch Wood, the Father of Potteries, dating from 1748, together with all the other English potters including Stevenson, Clews, Stubbs, Ridgway, Adams, Riley, Rogers, Spode and the ware of Leeds, Bristol, Castleford, Coalport, Chelsea, Derby, Lowestoft, Jackfield, Lambeth-Doulton and Worcester. The whole exhibit crowned by the incomparable work of the great master Josiah Wedgwood, who is represented by thirty examples of his finest ware.

The gallery contains many specimens of historical interest from the famous collections of Gladstone, Parkman, Watrous, the collection of Empress Engenie, the Hamilton Palace Collection, the Jewett Collection, from the studio of Fortuny, the collections of Prince Demidoff and King Lud-

wig of Bavaria and from many other important sources. From time to time various groups of the ceramic collection will be described in the News at greater length with illustrations.

Adjoining the ceramic room is an Oriental gallery, rich with many examples of exquisite work from China, Japan and India. This collection is also the gift of Mrs. Libbey and the various important objects here installed will be described in subsequent issues.

THE NORDFELDT ETCHINGS.

The original etchings of the museum which were attached to the program of the opening exercises were made by Bror Julius Olson Nordfeldt, one of the foremost of our American etchers. These charming examples of the etcher's art are well worthy of preservation inasmuch as Nordfeldt's prints command a high price in the market and are much sought after by connoisseurs and public exhibitions. An entire set of his work was exhibited by invitation during the past summer at the International Exhibition in Rome, Italy.

ATTENDANCE.

Over 50,000 people attended the inaugural exhibition at the museum. There were 25,000 free admissions. Of this number 5,000 in round numbers were children of the public schools. Nearly 5,000 people visited the museum each free Sunday and on the last Sunday 7,980 people passed through the turnstyle.



THE ORIENTAL ROOM

A SCHOOL OF ART

To Be Established in Connection With Museum Work.

Early in April another important department will be added to the museum in the establishment of a school of art at the Toledo Museum under the direction of Mr. Almon C. Whiting who was the first director of the museum. Several rooms on the ground floor will be devoted to the school work. Mr. Whiting comes perfectly equipped to give Toledo a splendid school of art. He is a pupil of the great Whistler and was a student at the Julian Academy under that master, and also Constant and Laurens. At the Ecole des Beaux Arts he studied under Gerome and at the Delacuse Academy under Lhermitte and Cazin. He resigned the directorship of the Toledo museum in the early years of its career that he might return to France to resume his painting. There will be drawing and painting classes, color and composition will be taught in connection with still life, and color will be taught with crayon, water color and oil. If there is a demand there will be classes in modeling, designing and other branches of artistic expression. A regular term will be inaugurated and there will be special evening and Saturday classes as well. The tuition fees will be moderate. Mr. Whiting is at present in Washington but will return in time to arrange for the opening of the school in April. Those who desire enrollment in the school for themselves or their children may write or phone Director Stevens at the Museum who will then give them full information as soon as it is available.

FROM A WORKINGMAN.

The following letter was received by President Edward D. Libbey:

Dear Sir:—To you who made it possible for me, and thousands of others, to enjoy the works of the Masters of Art, and to learn thereof, something of the vast wonderfulness of the nature which inspired that Art, I give thanks.

To me the Toledo Museum of Art has been an inspiration, day by day, have I seen it grow; sometimes in that mystic half light just before dawn, have I stood in awed wonder, before this 'Temple of Art.' (aye more than art.) half expecting some ancient Greek to step forth and greet the rising Sun as he touched with his divine tints this beautiful gem.

Again by Moonlight, the subtle, mystic charm, the light, the shadow, the ancient, the modern, somehow united, in this dream-land wonder, which tells the great secret that beauty, love, nature bind us all together regardless of time or place, one humanity united in the love of beauty.

But yesterday I stood long before a painting called Spring. 'Mid the vast collection, this gathered handiwork of genius this great creation seemed to tell me more than all that beauty is eternal, that spring-time is ever, that we are all one with God, that that which was the inspiration of the artist is not now dust, that the beautiful women and children are yet alive somehow, these are a few of the thoughts that have been mine, there are others that I cannot express and these only half. For them I thank you. A Toledo Workingman.



EAST GALLERY TOWARDS SCULPTURE COURT

THE MAURICE A. SCOTT GALLERY

Founded by His Daughter Florence Scott Libbey for American Works of Art.

The special feature of the forthcoming opening at the Toledo Museum of Art will be the first view of an important group of paintings by American artists installed in what is to be known as the Maurice A. Scott gallery, the collection which has been founded by his daughter Florence Scott Libbey.

Maurice A. Scott was long identified with Toledo and its commercial and intellectual growth. He loved the city, had strong faith in its future and has left his indelible mark upon its prosperity and development. To him and to his illustrious father, who early saw in Toledo its greatest possibilities, the city owes a lasting debt of gratitude. It is fitting therefore, that the Maurice A. Scott Gallery should find a place in the beautiful building which stands on the site of the Scott homestead, rich in memories and traditions. In this gallery, his daughter, Mrs. E. D. Libbey, has installed fourteen splendid canvasses, the works of a like number of American artists. The collection contains a splendid example from the brush of Gilbert Stuart, a portrait of Sir Ashley Cooper, which is quite as interesting and as beautiful as his great portraits of Washington. On the same wall hangs a fine example of the work of Benjamin West. The Storm Breaking Up by Elliott Daingerfield and the Snow-Clad Fields in Morning Light by Gardner Symons which were purchased from the inaugural exhibition, will find a permanent

resting place in this gallery. Other important works in the collection are The White Cloud by George Elmer Browne, After a Spring Shower, a splendid example of the work of George Inness. Summer Sea by Childe Hassam, Writing a Letter by Thomas Dewing, Spring Morning by Dwight Tryon, Wood Cutter by Horatio Walker, Across Marshes by Edonard J. Steichen, Dusk by Carl Marr, Moonlit Cove by Paul Daugherty, Indians disguised as Bufalos by Frederick Remington, and a Landscape by Henry Ward Ranger. Charlotte Scott Chapin purchased from the inaugural exhibition a splendid example of the work of Ben Foster, Early Moonlight, for installation in this gallery and President E. D. Libbey has installed one of the best examples in existence of the work of the great American, Winslow Homer, entitled, Sunlight on the Coast. This gallery and its splendid masterpieces will be a constant source of joy to its founder and to the people of Toledo.

The important canvasses in the Maurice A. Scott gallery will be reproduced in future issues of the Museum News.

MARCH EXHIBITIONS

The next exhibition will open early in March. At this writing the exact date cannot be determined. A notice and invitation giving the date of opening will be enclosed in the envelope containing this number of the News.

The special exhibitions will be three in number. A collection of twenty-six paintings by J. Carroll Beckwith, N. A., will occupy one gallery, thirty-five canvasses by



LOOKING THROUGH THE WEST GALLERIES

L. Birge Harrison, N. A., will fill a second gallery, and a third will contain a splendid exhibition of paintings by two Toledo artists, Thomas Shrewsbury Parkhurst and L. E. VanGorder. Besides these special exhibitions, the members will have a first view of the collection of American paintings installed in the Maurice A. Scott gallery, mention of which is made in another column. The permanent collection, with several additions, will also be hung, the galleries of Ceramics, Oriental and Egyptian art will remain undisturbed, and a number of groups from our collections of drawings, water colors, prints and engravings will also be hung in the smaller galleries. All the galleries will be filled and the second exhibition in the new building will be full of interest.

With the opening of this exhibition, it is hoped that the galleries will never again have to be closed, as exhibits will be arranged to continue during the summer months as well as in the winter as heretofore.

SECURE A MEMBER.

The Toledo Museum of Art has been opened free from debt. It only remains now to be properly maintained by its members. Our membership has been greatly increased during the past few months, but we should have several hundred more members to properly take care of our greatly increased expenses. Our members can do much in this respect. We have recently sent to all members a number of membership application blanks.

ADVERTISING TOLEDO.

The Museum Attracting Widespread Attention and Flattering Comment.

During the Wamba carnival, which was conducted mainly to advertise Toledo, something like \$15,000 was expended on literature and posters, which were spread broadcast throughout the country, that Toledo might gain some publicity. The writer put in some of the hardest month's of work in his life in assisting to make the Wamba carnival a success, feeling at no time that the large amount of money spent for advertising would bring anything like an adequate return in favorable publicity. The Wamba advertising cost real money and the returns were meager.

When the Toledo Museum of Art was opened Toledo received more and better advertising than ever before in her history and without expense. Had the Chamber of Commerce set out to purchase a like amount of advertising to be paid for at space rates, it could not have been done with an appropriation of less than \$40,000. Even with such an outlay it would have been advertising pure and simple; as it was, the space given in the papers in the country was filled with glorious tributes and unstinted praise from Bangor, Maine, to Butte, Montana, from Enid, Oklahoma, to Paducah, Kentucky, from Middletown, Ontario, to Athens, Georgia, from New York to San Francisco, and in every city, town and hamlet in the country the public spirit of Toledo and the wonders of its new Museum of Art was set forth voluminously in articles, pictures and editorials.



CORNER OF THE SCULPTURE COURT

in truth, the city has been well and favorably advertised, and it will continue to be advertised more and more by its Museum of Art as years go on. Artists, art writers, editors, museum officials and connoisseurs, could not say too much in praise of the museum, its exhibitions, its arrangement and its furnishings. There is not enough space in the Museum News to set down everything of commendation said of us. The following are just a few samples:

Henry Watterson in the Louisville Courier-Journal: "More than one cause for gratification present themselves in the announcement that another American city has opened an Art Museum of pretention and stability, but the keenest satisfaction that comes with a contemplation of Toledo's action, springs from the fact that the museum is really and actually the public's. * * * * When will Louisville follow Toledo's example?"

Emott Daingerfield, Member National Academy: "This art museum of yours is perfectly magnificent, there is nothing like it anywhere. The hanging is splendid, and many of the artists whose paintings have been shown here feel that they have never really seen their pictures before."

Rev. Frank W. Gunsaulus: "This building is a triumph of art in the middle west. It is undoubtedly, for its size, better than any museum in the United States, and I may even say, perhaps in the world."

Ben Foster, Member National Academy: "Your museum is beautiful without and within; the walls would be beautiful even without pictures."

Harriet Monroe in the Chicago Tribune: "The inaugural collection of painting and

sculpture is the finest exhibition ever offered west of New York and perhaps the best showing of the various schools ever offered in this country."

Philadelphia item: "Toledo's new Museum of Art, acknowledged to be one of the finest buildings of its kind in the world, was dedicated yesterday."

Rev. S. C. Black, D. D., of Collingwood Ave. Presbyterian Church: "A masterpiece of art and architecture that becomes a permanent addition to the city of Toledo. We hope all our members will become supporters of the museum and that they with their children will frequent it. Toledo has every reason to be proud of this splendid art home."

Samuel H. Ranck in the Grand Rapids Press: "The most beautiful art museum building in America, and probably the most beautiful in the world, was dedicated yesterday at Toledo."

New York Times: "Toledo's new Museum of Art, acknowledged to be one of the finest buildings in the world, was dedicated today."

Rev. George Gunnell, Pastor of Trinity Church: "It marks an epoch in a city whose heartbeats are registered in the counting room, whose ideals tend toward industrial and commercial progress, when its people will stop their pursuits and turn aside to dedicate a temple of art as the people of Toledo did last week."

Chicago Post: "The inaugural exhibition is one of the most magnificent that has even been shown in America."

Youngstown, O., Vindicator: "They have done something worth while up in Toledo."



END OF LARGEST WEST GALLERY

Cleveland Town Topics: "Lavish! beautiful! are words that frequently would be employed by one attempting to describe the ceremonies attending the dedication of the Toledo Museum of Art, which, as proclaimed by the press of the country, occurred on Wednesday and Thursday of last week."

The Aurora Illinois, News-Beacon in an Editorial said: "Toledo did herself great honor by preparing such a museum for its citizens to enjoy in the years to come. Three-quarters of a century ago northwest Ohio was a wilderness and Toledo was a mere cluster of log cabins, an outpost of civilization. Today this building typifies her splendid growth."

The Cleveland Leader, in a lengthy editorial under the caption, "After Toledo, Hope for Cleveland," said among other things the following: "Cleveland is going to get into line with Toledo. The exact date of this forward step long delayed must be left to the future to determine, but the ultimate creation of an art museum is not in doubt—then this great center of wealth and population nearly four times as big as Toledo, will know how that enterprising, spirited town already feels."

The American Art News of New York said in an editorial: "The inaugural exhibition ranks first among any similar displays in the fact that no more representative showing of modern American art, combined with the representative display of early modern and foreign art, has yet been made in this country."

The Congregationalist and Christian World published a fine picture of the museum and an extensive article under the

head of "Toledo, a City Roused to the Beautiful."

The Columbus Sunday Dispatch ran a four column cartoon showing Columbus looking at a picture of the Toledo Art Museum, while Columbus is remarking to himself, "It looks as though those folks up there have put one over on me." In the news columns, in connection with six beautiful reproductions of the exterior and interior of the museum, the Dispatch says: "The many art lovers of Columbus, especially those who are interested in the long delayed project of erecting an art museum in the capital city, have been turning envious eyes on Toledo since that enterprising rival has been strutting over its splendid new museum."

Defiance Express says editorially: "The building stands out in the surrounding landscape like an exquisite cameo."

Charles L. Freer of Detroit, who has given to the nation the National Gallery and its collection at Washington, said during a visit to the Toledo museum, "This is the most remarkable collection ever shown in this country. As yet you have no idea of the valuable asset you have in your museum. It places Toledo in the foremost ranks of American cities and at the head of the artistic development of the great middle west."

Charles L. Hutchinson, President Art Institute, Chicago: "In your beautiful new museum and opening exhibition, you have spoken the last word in art in this country."

Detroit News in a lengthy editorial says: "It may fairly be assumed that a city which can conceive so admirable an institution as

the Toledo Museum of Art, and which celebrates its opening with an exhibition of such merit, has sufficient of the art impulse to continue the development of its new gallery on the same artistic level on which it was conceived. Detroit may well envy Toledo its present exhibition."

The Christian Endeavor World, Boston, says:

"The Toledo Museum of Art, just dedicated, is one of the best institutions of the kind in the world."

Theodore J. Keane, director of the Minneapolis Society of Fine Arts, in an interview in a Minneapolis journal, among other things said: "What was most noticeable in Toledo was the art spirit of the man on the street. Every one talked art and seemed to have appreciative views regarding the movement which resulted in the erection of the splendid museum recently opened."

THE INAUGURAL EXHIBITION.

One of the Best Ever Brought Together in the United States.

The Toledo Museum of Art opened the doors of its new building to the public on the 17th of January 1912. President Edward Drummond Libbey with rare discrimination brought together an exhibition of American and European painting and sculpture, the distinction of which has seldom been surpassed in any country. The great connoisseurs and the art museums of America gave generously the gems of their collections and the ten galleries devoted to pictures were hung with masterpieces. The American section was no less beautiful and interesting than the European although our own modern painters were ranged against the European masters of several centuries.

Whistler's Rosa Corder at the top of the large American gallery and portraits by Rubens, Romney, Reynolds, VanDyck and Gainsborough across the sculpture court struck the same note of greatness for masterpieces are not of any time nor place; neither century nor country, neither name nor fame can lend to a canvas what the artist has not put there of himself and his own inspired vision. There is a thrilling lift and lilt to be found in the greatest of paintings which mediocrity can not give. Rosa Corder from Richard Canfield's collection was supported by eight beautiful Whistlers, four on either side lent by Mr. Charles L. Freer. Two of the Nocturnes painted in that Chelsea which lay under the enchantment of his genius, glimpses of the wonders which only the eyes of Whistler saw but are now passed on to posterity. Two tiny canvasses, one called a note and the other bearing the title and all of the majesty of "The Great Sea." Le Raconteur, The Little Lady Spohie of Soho, Little Green Cap and Little Faustina altogether marvelous in their beauty of pure paint. This wall of Whistlers struck the note of the room and leading away from them on the long north wall were hung Tarbel's Girl Crocheting lent by Bela L. Pratt and Wyant's Rocky Ledge, Adir-

ondacs lent by Wm. Macbeth. The Detroit Museum's beautiful Recitation by Dewing "With its inshore greens and manifold mid-sea blues," deeping and intensifying the harmony, Shannon's Miss Kitty owned by the Carnegie Institute and our own Sunlight on the Coast by Winslow Homer, a masterpiece which alone should make a gallery famous, Sargent's portrait of Edward Robinson the director of the Metropolitan and lent by him to this inaugural exhibition. The Metropolitan's LaFarge, a beautiful Inness, George DeForest Brush's Family, and Chase's Alice both lent by the Art Institute of Chicago.

On the south wall hung the Tryon from the Freer collection in the National Gallery, Abbot Thayers' portrait of his son and the exquisite portrait of a girl by Dewing from the same collection. One of George Inness' masterpieces, The Silvery Morning owned by Edward B. Butler of Chicago, Sargent's Portrait of James Whitcomb Riley and centering the wall Horatio Walker's First Gleam lent by N. E. Montross, William Keith's Evening on the High Sierras lent by Mr. and Mrs. Frank G. Logan of Chicago, The Detroit Museum's Vespers by Gari Melchers, Elliott Daingerfield's rich and classic portrait of his wife and children called Autumn, Henry Ranger's Sunset near Mystic, all leading up to Alexander's vibrating Sunlight lent by the Chicago Art Institute.

Striking a deeper note in the gallery to the south, Ballard William's beautiful Mountain Glen, two landscapes by J. Francis Murphy, the one owned by Dr. Alexander C. Humphreys of New York and the other by the Buffalo Fine Arts Academy, a Theodore Robinson lent by Silas S. Dustin of New York and an A. P. Ryder lent by W. P. Fearon of New York made one wall. Inness' Coming Storm lent by the Buffalo Fine Arts Academy, Daingerfield's Breaking Storm, and Winslow Homers' Early Morning from the Freer collection of the National Gallery with the Detroit museum's Wm. Morris Hunt on another wall, Hugo Ballin's Aegean Garden, Blakelock's Autumn, Louis Paul Des-sar's Restful Hour, the Chicago Art Institute's Wyant and Homer Martin's Newport Neck lent by the Lotus Club of New York completed the gallery.

The two north galleries were hung in a lighter key. Henri's Ballet Dancer, Metcalf's Blossom Time, the same artist's White Veil lent by the Detroit Museum of Art, Ben Foster's Early Morning, Gardner Symons Snow-Clad Fields in the Morning Light, J. Alden Weir's Pan and the Wolf, DeCamp's Pink Feather, William Sergeant Kendall's Alison, Ranger's Peaceful Valley lent by Edward F. Swift of Chicago, Benson's Rainy Day lent by the Art Institute of Chicago, Melcher's Sailor and Sweetheart lent by the Carnegie Institute, Ralph Albert Blakelock's Sunset and the Song in the Sky by Hutchens lent by Mr. Edward Ford of Toledo.

In the next gallery were hung a group of lyrics from the brushes of Carlsen. Groll, Parshall, Homer Martin, Twachtman, Robert Reid, Chauncey Ryder, Ben Foster, Lathrop, Dearth, Jean McLain,



THE EGYPTIAN ROOM

John W. Beatty, Childe Hassam and Tryon, all singing the same song of light and life and vibrant atmosphere.

Two large galleries on the first floor were devoted to American paintings. The back ground in the larger of the galleries, a dull grayish red velour, was admirably suited to show to the best advantage such pictures as Alexander's Summer Day, Benson's Sisters from the Chicago Art Institute, Cecilia Beaux's Gila and Sarita, Metcalf's Trembling Leaves, Robert Reid's Village Juno lent by the Lotus Club, The Gloucester Wave by Frederick J. Waugh, lent by Mr. and Mrs. Frank G. Logan of Chicago, Redfield's April, Duveneck's famous Whistling Boy, two of Wm. Chase's most characteristic paintings of Still Life, one from the Cincinnati museum and the other from the Herron Art Institute of Indianapolis. Henri's Lady in Black, Hawthorne's Family, Childe Hassam's Ancient Window of Nemours, Tarbell's Woman in Pink and Green lent by the Cincinnati Museum Association, a portrait by John C. Johansen, a New York street scene entitled Lower Broadway, by Jonas Lie, Winter by Redfield, George Elmer Browne's Finis-terre lent by George Barr McCutcheon of Chicago, Fair Weather by Paul Dougherty, J. Alden Weir's Pasture by the Pond, Ochtman's Autumn Tints. The Golden Screen and the Summer Night by Benson the Schofield owned by the Indianapolis galleries and Duveneck's Portrait of a Musician.

A back ground of grayish brown made the next gallery one of the most charming and interesting of the exhibition with Alexander's Butterfly, Gaines Ruger Donoho's Water Garden and his Azaleas, Childe

Hassams Little June Idyl, John Francis Murphy's Hill-Top lent by the Chicago Art Institute, the Albright Gallery's Schofield, the Chicago Art Institute's McEwen, Leonard Ochtman's In May, J. Alden Weir's Summer Time and the beautiful Metcalf owned by the Chicago Art Institute and a portrait of a little girl by Funk, Rosemary by Sergeant Kendall and a Mother and Child by Mary Cassatt.

In the European section to the right of the sculpture court, were shown masterpieces of the historic schools of painting from the primitives of Italy to the great masters of today. The Barbarizon school was wonderfully represented by important canvasses from Millet Corot, Rousseau and Diaz. Mr. Edmund S. Burke of Cleveland lent four Millets, The Pig-Killers, Sheep-Shearing Laborer Resting and the Shepherdess, all beautiful and characteristic examples of this great master. In a lighter key and more joyous mood, we find Millet in the The Goose-Girl lent by Mrs. H. N. Torrey of Detroit. Three beautiful Corots from the collection of Miss Stella Ford of Detroit, W. K. Bixby of St. Louis, and G. A. Stephens of Moline, Ill., adequately represented this master. The Contrabandists by Decamps lent by Henry C. Lytton of Chicago, Mr. J. B. Ford's Diaz and Miss Stella Ford's Rousseau made a rich and interesting corner. Three fine Mauves were from the collections of Mrs. H. N. Torrey and Miss Stella D. Ford of Detroit, and Mr. Ralph Cudney of Chicago. Mr. Charles L. Hutchinson's famous Rossetti, Beata Beatrix, centered the south wall. Three large Gainsboroughs and a Romney were lent by Henry E. Huntington of New



OUR FIRST HOME

York, Romney's portrait of Thomas Grove and a Gainsborough landscape were from the collection of J. B. Ford of Detroit. Characteristic heads by Greuze and Le Brun, portraits by Van Dyck and Rubens, the latter from the collection of Miss Ford, the wonderful Saint Jerome by El Greco, from the collection of Henry C. Frick, Franz Hals' Boy With the Flute, Rembrandt's portrait of himself and a landscape by Constable, all three from the collection of President E. D. Libbey. Two of Jacob Maris' landscapes, one lent by Henry C. Lytton of Chicago and the other by G. A. Stephens of Moline, Ill. Ochtervelt's Musicians and Jan Van Der Capelle's Calm, both lent by Martin Ryerson of Chicago, and A Woman Taken in Adultery by Rubens, Dead Game by Jan Fyt, a Pieta by Jean Provost, and The Halt Before an Inn by Saloman Van Ruysdael, all four lent by F. Kleinberger of Paris, filled this gallery. In the smaller gallery on the south hung Alma-Tadema's Spring lent by Thomas F. Cole of Duluth, Troyon's Cattle Drinking at Pool lent by W. K. Bixby of St. Louis, Leon Augustin L'Hermitte's Harvest Time lent by William O. Goodman of Chicago, Manet's Bull Fight and Monet's Coast-Guard's Hut both lent by Durand-Ruel of New York, a fine Jacob Maris and a Matthew Maris lent by Mrs. Nathaniel French of Davenport, Ia., Jules Adolphe Breton's Shepherd's Star lent by Arthur J. Secor, Toledo, Vice-President of the Toledo Museum of Art, Bouguereau's Orphans lent by Miss Stella D. Ford and Mrs. H. N. Torrey of Detroit, Time, Death and Judgment by Watts lent by Mr. Charles L. Hutchinson of Chicago, two Weissenbruch Landscapes lent by Ralph Cudney of Chi-

cago and W. K. Bixby of St. Louis, two Jacques lent by G. A. Stephens of Moline, Ill., and Stela D. Ford of Detroit, Alfred Stevens' The Widow lent by Martin Ryerson of Chicago, and A Lion's Head by Rosa Bonheur lent by Mr. and Mrs. Frank G. Logan of Chicago.

The large south gallery was devoted to a memorial exhibition of Josef Israels, the greatest of modern Dutch painters, whose death last year saddened the entire art world. Many of his greatest paintings are owned in America and were collected for this exhibition. Expectation was lent by the Metropolitan Museum of Art, New York, The Cottage Madonna by Mrs. H. N. Torrey of Detroit, Old Age by Edward Morris of Chicago, The Convalescent by the Cincinnati Museum Association, Toilers of the Sea by Mr. and Mrs. Frank G. Logan. Mother's Cares by William O. Goodman of Chicago, Homewards by Ralph Cudney of Chicago, The New Flower and the Pancake by E. L. Ford of Detroit, The Daily Bread and Last Portrait of the Artist by Mr. and Mrs. Edward D. Libbey, In Thought by Mrs. Nathaniel French of Davenport, Ia., Madonna of the Cottage by G. A. Stephens of Moline, Ill., The Army and the Navy by Frank W. Gunsaulus, D. D., of Chicago, After the Storm by Edward B. Butler of Chicago, Potato Peelers and Washing the Cradle by Henry C. Lytton of Chicago, Near the Cradle by Frank Gates Allen of Moline, Ill., Children of the Sea by Arthur J. Secor of Toledo, The Trousseau by Stella D. Ford of Detroit, The Three Paddlers and The Frugal Meal by W. K. Bixby of St. Louis, Ray of Sunshine by Mrs. H. N. Torrey of Detroit, Maternal Happiness by Ralph Cudney of Chicago, The Pancake by George Lytton of Chicago, and the Sexton of Katwijk by Mr. and Mrs. Frank G. Logan of Chicago.

A most interesting and beautiful feature of the inaugural exhibition was the magnificent collection of Japanese screens lent by the National Gallery and Mr. Charles L. Freer of Detroit.

In the Sculpture Court was shown a choice selected exhibition of works arranged and installed by the National Sculpture Society. The sculptors represented were Augustus St. Gaudens, Frederick William MacMonnies, Herbert Adams, Robert Aitken, Chester Beach, Solon H. Borglum, Victor David Brenner, Edith Wood Burroughs, Alexander Stirling Calder, Cyrus Dallin, Abastenia St. Leger Eberle, John Flanagan, Daniel Chester French, Sherry E. Fry, J. Scott Hartley, Eli Harvey, Carl Augustus Heber, Anna Vaughn Hyatt, Charles Keck, Isidor Konti, Leo Lentelli, Henry Linder, Edward F. McCarten, Carol Brooks MacNeil, Hermon Atkins MacNeil, Philip Martiny, Helen Farnsworth Mears, Allen G. Newman, Charles Henry Niehaus, Attilio Piccirilli, Furio Piccirilli, Alexander Phimister Proctor, Arthur Putnam, Edmond T. Quinn, Frederick George Richard Roth, Hans Schuler, Janet Scudder, Bessie Potter Vonnoh, Edgar Walter, John Quincy Adams Ward, Olin Warner, Adolph Alexander Weinman and Mahroni Young. Many of the exquisite bronzes were sold and will remain in Toledo homes.

